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the same dual division as the other Creeks, but it is now entirely forgotten. In later years, at all events, the men and women played against each other in the two-goal game, something unheard of among the Creeks proper and due without doubt to an entire breakdown of the ancient customs. I was also told that when the men did play against each other the Daddy-longlegs, Bear, and Deer "stood" the other clans. This, however, I believe to have been another modern device, and a suggestion of something more primitive is contained in the statement of one of my oldest informants to the effect that the fathers of the Bear, Salt, and Wind clans always played against the sons of those clans. The others, including evidently the men of those three clans, "divided up any way." The suggestiveness about this lies in the fact that among the Creeks the Bear, Salt, and Wind are usually considered White clans.

As mentioned above, in the tcitahaia or "feather dance" eagle and buzzard feathers were carried by the Tciloki dancers and white crane feathers by those from White clans.

GENERAL REMARKS

Some general considerations are to be appended regarding the functions of Creek clans and clan aggregates and the customs connected with them. One of my informants remarked that "clans have everything to do with marriage," yet it is evident from what has been said above that in practically none of the towns were all of the exogamous groups identical with single clans. Another asserted that persons of the same clan in unrelated towns could marry, while if the towns were considered branches of one group they could not. This was, however, flatly denied by everyone else, all maintaining that marriage into the clan of the mother was absolutely prohibited, no matter whether the persons concerned belonged to the same town or lived hundreds of miles apart. Marriage into the father's clan was also held in disfavor, and it was said of a man who had done this, "He has fallen into his own [sofki] pot." This regulation was observed by the Texas Alabama as well as the Creeks proper. In ancient times the prohibition may have been more rigorous; later it covered only blood relatives in the father's clan. The assertion is made that marriage was prohibited with anyone related by blood, whether they belonged to the clans of the parents or not. According to some this took in all such persons with whom relationship could still be recognized; according to others it merely extended to the third degree. Such an extension might indeed have been anticipated from the fact that all children of men of the father's clan were called brothers and sisters and the individuals so designated might belong to any exogamous group throughout the tribe. It is said that a man was allowed to marry a woman of another town belonging

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534 rattle as being in use in old times. It was said to be large and flat, but he had never seen one. Very likely it was the turtle-shell rattle, for we know that such a rattle was employed. The women dancers, or rather the leaders among them, as we know, had several tortoise-shell rattles fastened to their calves. Neither the drum nor the rattle
•535 was painted. An experienced man or woman acted as leader, and sometimes there were two or more. The usual circuit was sinistral, and this was departed from only to introduce variety. One reason given for the accustomed circuit is that the dancers carried feather fans in their left hands to screen their eyes from the fire while their right hands, the more serviceable ones, were left free for any other purpose. Another reason was that the sun goes that way, for in almost everything observance of the signs of the sun and moon are in evidence. Purely social dances were held most often, it is said, when the moon was full, but ceremonies were performed near the period of the new moon. The fact that dances were held so often in the full of the moon, however, gave early travelers an impression that the Indians observed a ceremony every month. While there were, as we shall note presently, certain ceremonies observed from time to time, most of those that have passed as such were little more than social dances. Although nearly all Indians were intensely fond of dancing, I was told that some persons did not like to dance because they thought dancing would hurt their bones. On the other hand there was a saying among the Creeks that they had to dance after taking medicine in order to overcome it. Otherwise they thought it would get the better of and kill them.

Regarding their songs and dances Bartram remarks as follows:

"They have an endless variety of steps, but the most common, and that which I term the most civil, and indeed the most admired and practised amongst themselves, is a slow shuffling alternate step; both feet move forward one after the other, first the right foot foremost, and next the left, moving one after the other, in opposite circles, i. e. first a circle of young men, and within, a circle of young women, moving together opposite ways, the men with the course of the sun, and the females contrary to it; the men strike their arm with the open hand, and the girls clap hands, and raise their shrill sweet voices, answering an elevated shout of the men at stated times of termination of the stanzas; and the girls perform an interlude or chorus separately.

533 "To accompany their dances they have songs of different classes, as martial, bacchanalian and amorous; which last, I must confess, are extravagantly libidinous; and they have moral songs, which seem to be the most esteemed and practised, and answer the purpose of religious lectures.

"Some of their most favourite songs and dances, they have from their enemies, the Chactaws; for it seems these people are very

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eminent for poetry and music; every town amongst them strives to excel each other in composing new songs for dances; and by a custom amongst them, they must give at least one new song, for exhibition, at every annual busk." [15]

The last paragraph records an important tendency observed in many other parts of America, and in this case we have it confirmed by personal observation, for a few days after the arrival of Bartram at Muklasa town a youth in his party who had spent some time in the Choctaw country communicated to the townspeople at their earnest solicitation certain of the songs he had learned.[16]

Swan says:

"In general, their dances are performed with the most violent contortions of the limbs, and an excessive exertion of the muscular powers.

"They have sometimes most farcial dramatic representations, which terminate in the grossest obscenity." [17]

The dances peculiar to the busk will be considered in connection with that ceremonial. The others were principally animal dances, some of which were danced at the time of the busk and some not. Jackson Lewis gave me the following names of dances:

Tcolâke obânga, "the horse dance."
Totolos obânga, "the chicken dance."
Yanâsa obânga, "the bison dance."
Okiânwa obânga, "the catfish dance."
Futco obânga, "the duck dance."
Akâtâlâswâ obânga, "the small frog dance" (the akâtâlâswa is a small and very noisy frog).
Isâbâ obânga, "the garfish dance."
Yâbifega obânga, "the sheep dance."
Yifolo obânga, "the screech-owl dance."
Tcula obânga, "the fox dance."
Istikini obânga, "the horned-owl dance."
Itchas obânga, "the beaver dance."
Kowegi obânga, "the quail dance."
Hitute obânga, "the snow dance."
Kono obânga, "the skunk dance."
Tcito obânga, "the snake dance."
Wâtolâ obânga, "the crane dance."
Nokos obânga, "the bear dance."
Ogiyîha obânga, "the mosquito dance."
Suli obânga, "the buzzard dance."
Atculâlgi obânga, "old people's dance."

[15] Bartram, Travels, pp. 503-504.
[16] Ibid., p. 505.
[17] Schoolcraft, Ind. Tribes, vol. v, p 277

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•535 Poko imobánga, "the ball dance." (I presume this was danced in connection with the ball games.)

My most complete list was from the Alabama in Texas and was as follows:

Tcitcoba bitka, "the horse dance."
Nita bitka, "the bear dance."
Yanasa bitka, "the bison dance."
Kono bitka, "the skunk dance."
Tcoskáni bitka, "the duck dance."
Tcola bitka, "the fox dance."
Tcintcuba bitka, "the alligator dance."
Kitini bitka, "the horned-owl dance."
Ófolō bitka, "the screech-owl dance."
Akága bitka, "the chicken dance."
Tcofkoni bitka, "the bone dance."
Wokaakila bitka, "the tree-frog dance."
Łálo bitka, "the fish dance."
Isbák tokolo bitka, "the double-headed dance."
Páspa bitka, "the bread dance."
Sátápo bitka, "the wood-tick dance."
Sinte bitka, "the snake dance."
Sátá bitka, "the terrapin dance."
Okadjibándja bitka, "the parroquet (?) dance."
Itibitilga bitka, "the war dance."
Oktcál'á bitka, "the blackbird dance."
Kowegi bitka, "the quail dance."
Tcukfi bitka, "the rabbit dance."
Tcokce bitka, "the pumpkin dance" (a very old dance).
Itéheci bitka, "the friends' dance."
Pátka bitka, "the bed dance."
Bitka atcōba, "the old dance."
Taske bitka, "the scalp dance."
Akita bitka, "the ākita dance."
Kinia bitka, "the kinia dance."

The aged chief of the Mikasuki knew of the horse, chicken, quail, skunk, old man's, duck, garfish, alligator, terrapin, crow, corn, hair, and chigoe dances, the last four of which do not occur in the other lists. David Cummings knew of cow and wolf dances, and Zach Cook of leaf and hináta dances. My most complete account of the native dances being from the Alabama, the following descriptions will be based upon them.

535 302 When they dressed for the dances the Alabama men frequently painted a large red spot on each cheek and a red line down the nose. The women put a smaller red spot on each cheek and omitted the line. Occasionally yellow was used instead of red, and in the times of which my informant had any remembrance the paints were obtained from stores. Charcoal was used to blacken the upper lip.

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These colors were for appearance only; they had no religious or other significance. The silver crowns and the pouches hung at the side and fastened by straps over the opposite shoulder were worn only at dances, except that the last were taken when traveling or going to town. New buckskin leggings were also worn at dances, but the handkerchief turbans were worn all of the time. The silver gorgets were generally assumed only for dances, but occasionally old ones were carried about at all times. While the hair was always made into four braids the beaded ornaments at the ends were for festivals or when the owner was going to town.

Two of these dances, the horned-owl dance and the snake dance, were never performed by the Alabama in June, July, or August, because in both they followed a serpentine course like that of a snake and people feared that those reptiles would be offended with them and bite them. The horned-owl dance is said to have been danced only in September. Every night, after these dances were over, the participants put their feet up to the fire so that the snakes could not see to bite them, and they warmed their hands and rubbed their eyes with them so that they themselves could see the snakes easily and would not step on them. The snake dance was danced a long time ago. All that I can add regarding it is Jackson Lewis's statement that it was danced entirely by women, and an implication on the part of Swan that the leader of this dance carried a wooden snake in his hands, but what Lewis said does not seem to be in agreement with what my Alabama informant had heard.

The horned-owl dance was evidently a greater favorite and was danced more frequently, and it was connected with those feasts to which reference has already been made. To summon people to this dance a man went around on horseback—sometimes accompanied by a second—carrying in his hands a peculiar baton. This was made of a cane about 12 feet long, at the outer end of which was a hoop made of hickory, white oak, or some other suitable wood. About five deer tails, and sometimes a loaf of bread, were fastened to this. Bearing it, he visited every house to make the announcement.

The horned-owl dance was always in September. There was no drummer but one old man walked about perhaps 10 feet from the fire shaking a rattle and singing, while the men and women danced around the fire inside sinistrally. The rattler was also song leader; the men sang with him but the women did not sing. There was no definite order in which the men and women danced, except that one man did not immediately follow another. Each man held a handkerchief by one corner and a woman following held the opposite corner of the handkerchief. If another woman, or other women, danced beside her, they held her by the elbows. The dancers were

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574 led by a second old man, and all of the men carried turkey-tail fans. They danced for a while sinistrally, and then turned around and danced dextrally. When they were through the women remained standing in a row southeast of the fire. Then the old man took the baton already mentioned, stood opposite them and let the hoop fall on the head of each woman in succession, saying as he did so, "pâtciepâlō', make bread." This was because the women were to make bread while the men were off hunting. Another old man stood beside the first and counted the women off, "one, two, three," etc., and when he made the last count all of the men said "Ōh" in a very high-pitched voice. Then all the men went after venison, and at the end of two weeks all brought roast venison to the dancing ground on the same day. When they were within about half a mile they discharged their guns and shouted to let it be known that they were coming. They took the venison to a house at the dance ground built like a corncrib and laid it down there. That night they began the horned-owl dance again, and after it was over the men sat down on sheepskins, bearskins, or blankets all around the fire. Then the women came with dishes of bread and set them down by the men, one dish by some, two by others, three or four by others, etc., as they chose. Two old men now came, each with a kolbe' (a large flat basket made of cane). They gathered up the bread and redistributed it to all of the men and boys. Then the old men went to a scaffold near by and brought a number of sharp sticks already prepared. They laid one of these by every man who had received one dish of bread, two by those who had received two dishes, and so on. Then the two old men took their kolbes again and brought the venison which they also distributed. The men took it and put one, two, three, or more pieces of meat on each stick. Then they held these up in their hands and each woman got a stick of venison and her dish. Then the men began to sing while still seated, one man leading with a rattle. All sang four times and then they stood up and sat down in their usual places, on logs about 20 paces back from the fire. They now stood up again and formed a circle surrounding and facing the women. First the men danced backward, the women following facing them; then they filed off round the fire in couples, a man and a woman together. They went around four times and then went off to one side of the fire, the north for instance, danced inward in an ever narrowing spiral, turned around and danced out again in the same way, danced around the fire four times more, and then danced in a spiral in and out to the west of the fire. In this way they went all the way round, dancing on the south and east sides also. Finally they danced four times round the fire. Bread and venison were given out for four successive nights, and the same dance followed.

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This dance was known to Zachariah Cook and William Berryhill and the latter gave the following account of it which shows that it was the same thing and was known over the entire Creek country: 535● 574

The men started out to hunt while the women were making bread. If the men brought home a deer the first day they gave it to the women who cooked it and put the flesh into the meat house. That night they danced, and they did the same thing four days in succession, putting what they killed each day into the meat house. Then they sacked the bread and meat up, and the women carried the sacks into the square and danced with them on their backs—though it was rather hard work. After the dance they handed these sacks to the male waiters, who distributed them to everyone in the town. Enough was usually left to supply the visitors among the various camps—i. e., those who happened to be in the town camping about the square, not persons especially invited. Then they usually dispersed, eating their food at once or carrying it with them. This dance was danced just after all the snakes were supposed to have gone into their holes for the winter. They would not dance it in summer lest the snakes should bite them. The words of the song were like this: Dje'hose djehō'se yū'liwà yuhe'à.

Conversely from the custom with regard to the last two, the Alabama avoided dancing the bear dance in winter, for they went hunting then and they were afraid if they did so a bear would catch and hurt one of them or one of their dogs. This dance was always at night, the music being furnished by a drummer and a singer, the latter without a rattle. The dancers circled about the fire in single file, men and women alternating and pawing at the air with their hands in imitation of the bear. [784]

Nearly all of these dances were at night, but the bison dance was, among the Alabama, always held in the morning before sunrise, though it could be performed at any time of the year. One man stood near the fire and furnished the music by beating on a drum and singing while the participants ran around the fire very rapidly and at a certain beat of the drum all shouted. This agrees with what Zachariah Cook says of this dance as seen by him. He states they went two and two around the fire and at a certain beat came down together on the ground with both feet. The dance would seem to have been brought by the Alabama from their old home, for they say that when they came to east Texas there were no bison there.[18]

[18] Schoolcraft, Ind. Tribes, vol. v, p. 277. It was made the subject of a painting by Mr. J. M. Stanley, which was one of those destroyed in the Smithsonian fire. He has the following note regarding it: "This dance is enacted every year during the season of their busk or green-corn dances; and the men, women, and children all take an active part in the ceremony. They invest themselves with the scalp of the buffalo, with the horns and tail attached, and dance about in a circle, uttering sounds in imitation of the animal they represent, with their bodies in a half-bent position, supporting their weight upon their ball-sticks, which represent the forelegs of the buffalo."—Smithson. Misc. Colls., no. 53, p. 10. He is the only observer mentioning the participation of children.

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535 796 With the Mikasuki, the Chiaha, and probably the Creeks generally, the bison dance was held just at sundown of the day of the busk, but while there was still light.[185a] The music was furnished by one drummer and one rattler. At the beginning these two men stood near the ball post and the dancers assembled there, the male dancers each carrying a cane. When all was ready the musicians walked into the yard between the beds and the dancers followed them in couples, two men and two women alternating. Then they danced around the fire until the three songs belonging to this dance, which were rather long, were finished. This dance was followed by the long or old dance.

535 The fox, ākitâ, kinia, and skunk dances are said to have been danced exclusively by women. Jackson Lewis and Cook confirmed this for the Creeks so far as the fox dance is concerned and the chief of the Mikasuki asserted it for the skunk dance. Therefore the custom must have been fairly widespread. At least among the Alabama these dances were always in June, July, or August. Before the fox dance was held two men went all around the grounds to drive the dogs away, for, if any dogs should come in or any men except the two musicians, it would be unlucky. The two musicians, a drummer and a rattler, sat near the fire and they did all of the singing. One of the women acted as leader of the dancers and they went around the fire in sinistral circuit. The dance began slowly and increased in rapidity until it became very fast at the end. The two "dogwhippers" were provided with long sticks with needles, gar teeth, or crawfish claws at the ends, and, if a woman was slow or lazy in dancing, they reached these out and scratched her ankles. Sometimes old women performed this function. My informant himself never saw this, but he has often heard it described. The fox dance may have had some of the other features of the skunk and kinia dances.

The ākitâ is said to be a small animal living in the woods and looking like a rat. Charlie Adams, my informant, has never seen one and the creature may be entirely fabulous. During this dance every woman carried in each hand a stick about 2 feet long. On the ends of each stick were four crane feathers of different colors—white, black, blue, etc. The leading woman and the last woman each had entire crane wings on the ends of their sticks. The women would dance around for a certain time sinistrally, and when the singer struck a certain note all turned about, the last woman leading, and danced around dextrally until the note again sounded. They danced twice each way in all.

The kinia is said to be an animal like the ākitâ. In this dance the women started around sinistrally, and at certain beats stopped and danced where they were and then at other beats went on again and again stopped. This was repeated about ten times.

[185a] See pp. 573-574.

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The skunk dance was like the kinia, but in this two men came out in front of the file of dancing women holding a stick, one at each end, about 3½ feet from the ground. The women dodged under this one after the other and if one of them touched it, even with her hair ribbons, she, in company with all other women who had touched it, had to cook for all the men and bring the food up to the dance ground. Otherwise the last three dances were like the first.

The chief of the Mikasuki said that the skunk dance took place when peanuts, beans, etc., were ready for gathering—i. e., in September. A drummer and a rattler furnished both instrumental and vocal music for it, but, unlike most dances, in this the women sang in response.

According to Silas Jefferson it took place in October. One man sang the skunk songs while the women danced dressed in men's clothing. They danced four times every night for four nights and on the morning after the last the men went out to drive deer.

From what William McCombs, a Chiaha Indian, has told me of this dance there must, if his memory serves him well, have been considerable variation. He says that this dance was the most sacred of all the animal dances and that for some reason the skunk was considered as chief of all the animals. It was held at the square ground in winter, but without secret ceremonies. A person starting in to dance in this had to keep it up during all four nights. After it was over a great hunt and a great feast took place.

Another dance confined to women was the snow dance, regarding which I have no other information.

The pumpkin and bed dances were danced a long time ago, and my informants knew nothing about them but the names. The same was true of the war and scalp dances.

The blackbird dance is also obsolete, the following reason being given for it. The last time it was performed by the Koasati, whose town was near that of the Alabama, they somehow offended the blackbirds, who bewitched them, causing them to die out. Therefore this is now considered a "wrong dance," and it is used no more.

In the duck dance two men sat on a bench to furnish the music, one drumming and one singing. The dancers formed two files in the following manner: First two men, then two women, then two men, and so on, but the men danced around the fire sinistrally and the women dextrally, the women between the two files of men. Each of the two pairs of men held one end of a handkerchief, and the women passed under it. They danced around the fire four times slowly and four times rapidly, completing the dance. The Mikasuki chief described it in exactly the same way, except he said the dancers danced a minute in front of each other before the women passed under and the men clasped their hands instead of using a handker-

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•535 chief. They used a rattle but no drum. The men danced dextrally; the women sinistrally. Three songs belonged to it. Cook merely stated that they imitated ducks.

The horse dance was as follows: The music was furnished by two drummers near the fire—or sometimes by only one. They drummed and sang. The men danced in two bands and in single file. The two came from opposite sides of the fire, one from the south, we will say, circling sinistrally outside, and the other, from the north, circling dextrally inside. As the two lines passed the men would kick out at each other like horses. Meantime the women were standing on the outside, each holding a handkerchief by one end, and the second time around each man seized the end of a handkerchief and danced around, the woman following him dancing, until they had danced four times in all. Then all went back to their places and the same thing was repeated three times more, four in all. The Mikasuki horse dance was practically the same except that there was no drummer and but one rattler. There were two songs.

In the alligator dance there was no rattle or drum and no special singers, the men furnishing all of the singing. They danced in one file, men and women alternating, holding the ends of handkerchiefs in front and behind so as to make a continuous string. Although they moved rapidly they arrested their feet in midair for a moment before letting them down, probably imitating the supposed gait of the alligator. There were two songs, repeated indefinitely. This was danced at any time, summer or winter. My informant had seen this twice.

The Mikasuki varied this somewhat. There was one rattler who stood by the fire around which the dancers passed in single file. A man and a woman danced together, the man going backward and holding by both hands the woman, who danced forward. At a certain turn in the music they reversed their positions, the woman dancing backward and the man forward. There were about seven songs to this dance.

The screech-owl dance was performed at any time and it was like the alligator dance but there were five or six songs. The songs were like those of the horned-owl dance except that there were over 30 songs for the latter.

In the chicken dance two men sat by the fire, one beating a drum, the other helping him sing. The women came together on the east side of the fire and from there danced all around it once when the drummer struck the drum hard. All the women then went out and each got a man, and brought him in. The partners then clasped hands and danced around the fire, the men going backward first until a certain drumbeat, when they turned around and the women danced backward. There was just one song and they danced until the song

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had been repeated four times. Then the women assembled at the same place as before, only the men came and got them in their turn; the same thing was repeated four times in all, when they stopped. It was danced at any time, but usually in summer. The Mikasuki had one rattler for this dance and the dancers went around about as in the alligator dance. 535.

In the tree-frog dance there were also two men by the fire singing, one beating on a drum. The dancers were in two files, two men alternating with two women. When the drummer beat the drum all of the men squatted down on their haunches, the woman remaining standing. Then the two singers and the squatting men all sang a song. At a certain beat of the drum all stopped singing and began dancing around again. They danced around the fire four times and stopped, and the men squatted down once more. The whole was repeated four times. It was danced at any season.

The bone dance was danced at night at any time of the year and it was very fast, "like a nigger dance." Because it was so fast some women did not like to participate in it. One man beat the drum and sang. The dancers were in couples, a man and a woman side by side, holding hands. They danced forward for a while and at a certain beat turned round and danced backward, at another beat danced forward, and so on. They went around the fire four times. There were two songs, one sung while they were standing still, another while they were dancing.

The dance often spoken of as "the fish dance" (Łálo obánga, in Creek) is identical with the garfish dance, although, as we have seen, there was a catfish dance. Among the Alabama the garfish dance was said to be just like the chicken dance, only faster. There was one drummer and one person to help him sing, and there were eight songs. According to the Mikasuki chief it was almost the same as the alligator dance except that the songs were shorter. This dance seems to have been in especial favor with the Koasati, and according to one informant the garfish was their tribal mark. It would seem from the account of it, however, that the Koasati garfish dance was either a distinct dance or very much modified. David Cummings, who passed his early youth with the old Koasati, had the following to say about it:

In the fall, September or October, the men went out hunting and stayed out about a month. When they got near home on their return they uttered whoops, and when the women heard that they said, "The hunters are coming home with deer meat and turkeys." After that they appointed a day on which to dance the fish dance. Every man who danced this had a stick made like a garfish its mouth being open and a piece of cedar placed in it. About a dozen men were invited to take part in this dance, word being sent to them by two ta'palas. 535 574

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535 574 They formed a complete circle under the floor which covered the Koasati square and, holding the wooden fish in their hands, jumped up and down and danced. The musicians sat in the chiefs' bed. At a certain time in the song all of the dancers said "yū+ē" and all changed places, each moving to the station vacated by the man next in front of him. In this manner they moved about the entire circle. Except for the above exclamation the singing was all done by the musicians in the chiefs' bed. Afterwards there was a great feast (hompila), consisting of all sorts of cooked foods, everybody being invited into the square ground. Then they danced the common or stomp dance all that night, and everyone was compelled to attend, the old women and children being the only persons exempted.

535 William McCombs stated that in the garfish dance, as he knew it, the participants grouped themselves together in four circles at each of the four corners of the square in succession, beginning at the southeast and passing in the usual direction. This appears to have been like the Koasati dance just described, as was probably the fish dance mentioned by Swan in which the leader, male or female, carried a wooden fish.[19]

In the double-headed dance, there was one drummer and one other person to help him sing. There were two parties of dancers and a leader for each, which went round the fire in opposite directions, one outside of the other. After they had gone round four times the leaders took each other by the hand and all of their followers did the same, and they danced backward and forward a few times, away from and toward the fire. Then they let go and danced around the fire in the same manner four times more. After dancing backward and forward for the fourth time all shouted and stopped. There were two songs.

When the quail dance was to be undertaken one man sat close to the ball posts away from the fire beating a drum and all of the men and women danced around him. The men and women alternated and walked like quails. There were two songs and they made four circuits during each. This was danced at night and sometimes just before a ball game. The Mikasuki used a rattler instead of a drummer and he stood close by the fire. The dancers went by couples, a man and a woman holding each other's hands. There were four songs.

In the terrapin dance a drummer and an assistant singer sat by the fire to furnish the music. The dancers went in single file, men and women alternating. Each dancer clasped both hands together and moved them about to right and left, jumping a little at times. The leaders kept repeating "kwi'" over and over and the rest of the dancers said "haha." There was only one song, and they stopped

[19] Schoolcraft, Ind. Tribes, vol. v, p 277.

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after they had danced around four times. According to the Mikasuki chief the dancers went in double file, men and women alternating but not holding each other's hands. One rattler furnished the music and there were four songs. 5350

In the tick dance no drum was used and there were no special singers, the men doing all the singing. They went in single file, men and women alternating, and holding the ends of handkerchiefs to make a continuous line. They assumed a kind of staggering step. There were 10 songs and when the last was sung they raised a shout and stopped. This might be danced at any time.

The Okâdjibândja dance was almost the same as the tick dance. It was danced by men and women in two files side by side. All of the men were outside and all of the women inside. The men and women held each other's hands and all went around the fire with an undulating motion, sometimes near the fire and sometimes removed from the fire. There were two songs. They danced eight times and then stopped. The men all sang; there was no other music. It was danced at any time.

In the rabbit dance there was no drummer, only one man with a rattle who was assisted in singing by all of the other men. There were three songs. The dancers were arranged in couples, a man and a woman, the women all being inside, with one old woman acting as leader. They danced around the fire four times and then stopped. They went faster and faster until some fell down. After they had gone round the fire twice more they went out to one side as in the horned-owl dance, then round the fire twice more, out at another side, round the fire again, and so on until they had been to all four sides. They sang the first song while standing still, the second song while going round the fire, and the third song while circling at the side of the fire.

In the friends' dance one man sitting on a bench near the fire drummed and was assisted in singing by a second man. When they began singing two men came in, walked all the way round the fire, went out again, and brought in two women. The four walked around the fire, a man and a woman side by side, and then the two women went out and brought in two more men. They went around again when the two last men went for two more women. This was kept up until all were brought in. After they were thus made friends the women danced around inside and the men outside about four times and then all stopped. There were two songs, one sung after all had been brought in. This could be danced at any time.

The following dances were described by the Mikasuki chief, but were unknown to, or forgotten by, the Alabama.

In the crow dance they went around in two files, first two women, then two men, and so on. At a certain time in the dance the women

2: Swanton E-5 (1911-12) 1928 NN11 Creek NN11

535 turned around and danced backward facing the two men and then turned back again. There were two songs; a rattle only was used.

In the corn dance they went in two files, a man and a woman side by side. The rattle was used alone and there were six songs.

In the hair dance two women went together and then two men alternately. There were four songs and the rattle only was used.

In the chigoe dance men and women mingled, joined hands, and danced round the fire in single file. A rattle was used and one song.

The old men's dance was danced about the time when pokeweed berries are ripe—i. e., about the middle of October. Young men were usually the performers. They fixed themselves up in imitation of old-time Indians. Each wore a mask made out of a pumpkin, gourd, or melon, holes being cut for the eyes and mouth and the latter provided with teeth made out of grains of corn. A headgear was constructed out of leaf stalks of the sumac, the small ends of which were tied together and the body opened out and fitted over the head. Long earrings were fastened to the mask and a shawl thrown over the head behind. They stained the outside of the mask with the berries of the pokeweed (osá in Creek). Finally the performer fastened tortoise-shell rattles on his legs, drew a blanket round himself, and performed all sorts of antics to make people laugh. He carried a bow and arrows improvised for the occasion, pretended to see game, and did other things supposed to be amusing. The children were scared half to death with his performances and William Berryhill, one of my informants, well remembers how frightened he was at them. The dance was known also to the most of my other old informants.[19a]

Regarding the catfish, small frog, sheep, beaver, cow, crane, and wolf dances I have no information other than that they existed. In the mosquito dance the women played jokes on the male dancers by pricking them with pins. The buzzard dance is said to have been a very pretty affair, the arms of the dancers being spread out and made to flap like the wings of buzzards.

The drunken dance was used just before gatherings broke up. The people formed a circle, acted as if they were intoxicated, and gradually scattered backward into the bushes and disappeared. It is said to have been like the skunk dance.

CEREMONIES

Miscellaneous Ceremonies

796 In the section on music and dancing I have spoken of the monthly ceremonies which early writers, including Bartram and Du Pratz, allege were performed by the southern Indians. This may be explained partly on the ground that social dances took place oftenest near the full of the moon. But, while most of the dances and feasts which I have described elsewhere can be explained as furnishing

[19a] See p. 556.